

ARCHIVE

Top and bottom: "La Belle et le Bete"
(Jean Cocteau, 1946).

Clockwise in center: Jeanine
Oppewall and Curtis Hanson, James L.
Brooks and Robert Downey, Jr.

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Robert Rosen

Robert Rosen is Dean of the UCLA School of Theater, Film and Television where he oversees a program that includes the Department of Film and Television, the Department of Theater, the UCLA Film and Television Archive and the Geffen Playhouse. Rosen was Director of the UCLA Film and Television Archive from 1975 to 1998, guiding its growth from a small study collection to the largest university-based archive for moving image materials in the world. From 1991 to 1998 he also chaired of the Department of Film and Television.

Rosen is a well-known educator, critic and preservationist who specializes in issues of media and historical memory. He has spoken at scholarly, public and professional meetings in more than twenty nations. As a preservationist and historian, he has held many leadership positions in the field. These include: Founding Director of the National Center for Film and Video Preservation at the American Film Institute, the Executive Committee of the International Federation of Film Archives, member of the National Film Preservation Board of the Library of Congress, and Board Member of the Stanford Theatre Foundation and the Geffen Playhouse. With Martin Scorsese he was the organizer of the Film Foundation.

FROM THE DEPARTING DIRECTOR

It's not that I am leaving the field of media preservation: that will always be a life-long commitment. Nor is it the case that my active involvement with the Archive has come to an end: as Dean of UCLA's School of Theater, Film and Television, it remains a priority area of responsibility. But the hard fact remains that for the first time in twenty-five years I am no longer serving as the Archive's Director and this column marks a culminating moment in an activity that has defined much of my life as a working professional.

It is an opportunity for me to say how enormously proud I have been of my long association with the Archive and its achievements, and to affirm how unequivocally optimistic I am about its future growth under Tim Kittleston's capable leadership.

Although I will resist the temptation to take on the impossible challenge of encapsulating in a few pages the experiences of more than a quarter century in the field, I would like to underline three of the most gratifying aspects of the Archive's past that I believe to be of enduring relevance to its future.

The first is an inventive spirit that spring-boarded our growth from a small study collection in the 1970s to a world-class institution--the unshakable conviction that we somehow could rise to a position of preeminence despite chronic budgetary crises, sub-standard facilities, and a cultural mission that for many years was viewed skeptically by both the general public and the industry whose production we were committed to preserve. Through the imaginative deployment of limited resources, the help of a few friends within the University and in the community, and the commitment of a tiny staff, many of whom were volunteers, we set out to achieve the impossible: to amass one of the world's great collections of original film and television materials, to launch a restoration program second to none, to establish an exhibition program on a par with the historic European cinematheques, and to create a research and study center that would be in the forefront of democratizing access to archival holdings. With the naïve optimism of beginners we took on the seemingly unrealizable task of advocating public and industry awareness of preservation concerns, and with the egalitarian spirit of the Far West we simply assumed the right to a place at the table alongside long-established archival institutions back East and overseas. We were blessed with never having been told that truly serious institutions are not supposed to develop that way.

We were also blessed with an extraordinarily gifted and fanatically dedicated professional

heading each and every program. While my responsibilities as the Archive's public face frequently required taking bows for the institution as a whole, I was always acutely aware that none of our achievements would have been possible without the commitment of strong-willed individuals who approached archival work as if it were a sacred trust. It is a tribute to their persistence that the tide has turned and preservation issues are very much on the public and corporate agendas. It is a reflection of their long-standing commitment, that the Archive is at long last poised to construct the vaults, laboratories and theaters commensurate with the abilities of the people who work there.

Finally, to shape our programs and provide a collective sense of mission, the Archive from its inception embraced a group of core principles that branded us a unique institution. Without elaborating in any detail on precisely how these principles have been translated over the years into policies and practices, let me list somewhat impressionistically a few of the more essential precepts.

- A media archive must be at once a passive and neutral repository of materials and a pro-active contributor to the culture. To preserve and restore is a cultural imperative; public exhibition inherently establishes an aesthetic agenda; cataloging and viewing technologies democratize access to the collective memory.
- To remember the past is an act in the present that sets an agenda for the future. Preservation, restoration, historical research and film programming establish creative dialogues between past and present and constitute a form of cultural intervention.
- Archivists must listen carefully and learn from the experiences of colleagues in long-established institutions, both nationally and internationally, but always be open to innovation and new directions based on principled differences of opinion, changing technologies, fresh analysis, and local institutional imperatives. In short, we must not be afraid to make trouble by setting an independent course.
- The Archive must take its place as part of a national and international community of preservationists. In the context of the United States, this means that the national film and television collection is located at a plurality of geographically dispersed and philosophically diverse institutions that share common principles and working relationships. In a global context, it means active interaction with colleagues through the International Federation of Film Archives (FIAP).

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LETTER FROM THE DIRECTOR

It is an honor to have been selected as the new Director of the UCLA Film and Television Archive. Over the past 25 years, Robert Rosen and the Archive staff have amassed a virtual treasure chest of motion pictures, television programs and newsreel footage that represent every cultural and historic aspect of the 20th century. It is with great respect and enthusiasm that I embrace the responsibilities that have been entrusted to me.

However, there are some very real threats as well as opportunities that face the Archive. In the next few years we, as well as all of our supporters, need to address these issues:

PRESERVATION

- The Archive continues its active program of preservation in all media. In addition to support from continuing gifts and grants, we have recently been awarded \$1 million from the Ahmanson Foundation to collect and preserve independent motion pictures and newsreels, in collaboration with the Sundance Institute. This generous gift allows us considerable leeway to make exciting and diverse choices.
- While our preservation activity is one of the very highest on record, we cannot keep up with deterioration of the collections. The preservation staff is constantly examining individual film cans for the first signs of decomposition. Once identified, we are faced with making tough decisions about what deteriorating material to preserve. To preserve everything is simply an expense that is beyond our current financial resources.
- All the nitrate films and newsreels are stored in vaults that were built in the late 1920s. They lack temperature and humidity controls, monitoring devices and other features needed to insure long-term maintenance of the collections. To correct this problem, we are exploring the possibility of building a preservation center that would house this world-class archive in a world-class facility. This will be a highly ambitious project in terms of financial commitment—one requiring the help of all our supporters.

RESEARCH AND EDUCATION

- In partnership with the UCLA Departments of Information Studies and Film and Television, the Archive is also developing the first-ever Moving Image Archive Studies graduate pro-

gram. The first students enroll in the Fall Quarter of 2000. We have received a three-year grant from the U.S. Department of Education to initiate this project.

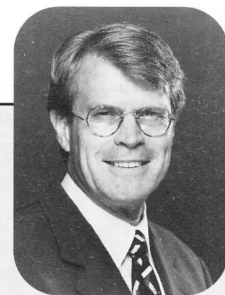
- Our Archive is one of the few in the world that has an active interface with students, faculty, outside scholars, industry professionals and the general public. All these constituencies can access the Archive's collections by a visit to the Archive Research and Study Center (ARSC) located in the Powell Library.
- ARSC is involved in a research project to develop video streaming into classrooms and even into student computers in dorm rooms. We will be looking for corporate sponsorship to take this project to the next stage.

PROGRAMMING

- The Archive continues to offer some of the most cutting-edge and highly respected programming in Los Angeles. Up-coming series include "The World and Its Musicals" featuring over eighty musicals from more than a dozen countries.
- 2000 will also see our Festival of Preservation, during which we give audiences an opportunity to attend premieres of films, television programs and newsreels preserved and restored over the past two years.
- Grants and donations fund all of our programming; every year we start with zero resources. Continued generosity from organizations and individuals is greatly appreciated as well as an absolute necessity.
- We are exploring the possibility of permanently moving the programming venue into Westwood, making it more accessible to the general public.

As I have noted, there are many challenges and opportunities that lie on the Archive's path into the 21st century. We are blessed with a collection second to none and a dedicated, professional staff regarded as the best in the field. All we need to do is find the financial resources to expand and protect this valuable asset, making it more accessible through traditional and new technologies to the students and faculty, scholars, the entertainment industry and the public at large.

Timothy Kittleson
Director

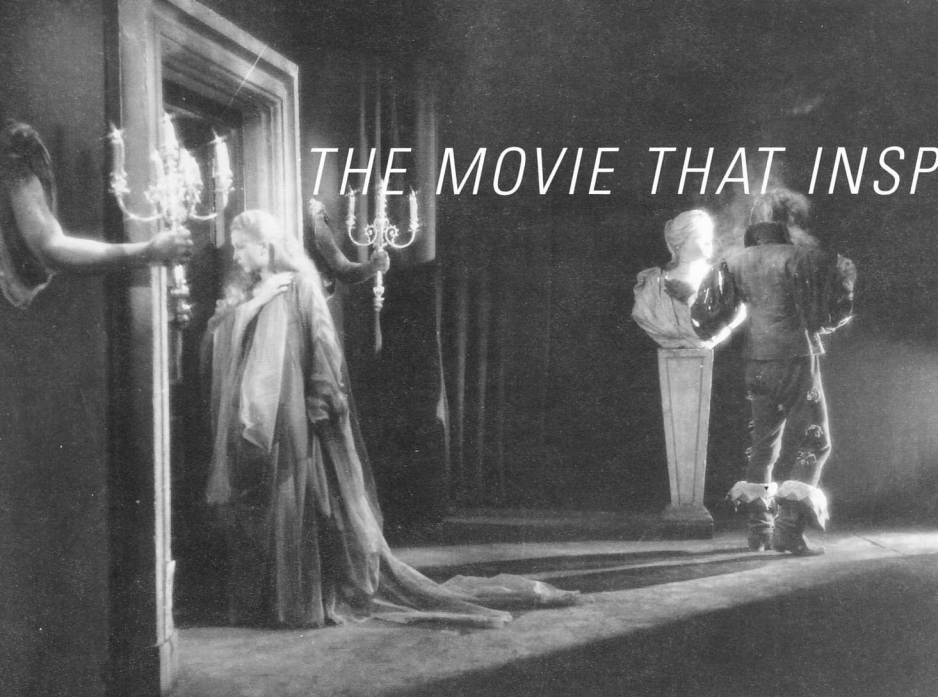


Timothy Kittleson

After a wide-ranging international search, Timothy Kittleson was named Director of the UCLA Film and Television Archive in July 1999. He succeeds Robert Rosen, who held the position for twenty-five years before becoming Dean of the School of Theater, Film and Television last August.

Timothy Kittleson spent eighteen years at the American Film Market, serving first as Executive Vice President, then Executive Director. During that time he oversaw the AFM's growth into an important international force in independent film distribution. He had ongoing contact with the 130 motion picture and television production and/or distribution companies that comprise the AFM's parent organization, the American Film Marketing Association. He also acted as a liaison to numerous U.S. and foreign government agencies and trade organizations. Earlier in his career, he was a documentary film producer under contract to UNESCO, and worked in advertising in New York, London and Paris.

THE MOVIE THAT INSPIRED ME By Brian Garrido



Top: "La Belle et le Bete," introduced by Jeanine Oppewall.

Top middle, left to right: Actor Robert Downey, Jr.; production designer Jeanine Oppewall with director Curtis Hanson.

Bottom middle, left to right: Film editor Dede Allen and Faye Dunaway in a still from Allen's project "Bonnie and Clyde" (Arthur Penn, 1967).

Bottom, left to right: Cinematographer Janusz Kaminski with Curtis Hanson.

"The Movie That Inspired Me" was a special film series presented this past season by Curtis Hanson, the Oscar-winning screenwriter, director and Chair of the Archive's Creative Council. Hanson's idea for the series was to have five leading artists from various fields of filmmaking present films that had influenced their creative lives and careers. The concept was not simply for each artist to present a favorite film, but to select a personal artistic touchstone and to elaborate on how it affected his or her creative work.

The talented individuals participating were cinematographer Janusz Kaminski (Oscar-winner for "Saving Private Ryan" and "Schindler's List"), actor Robert Downey, Jr. (Oscar-nominated for "Chaplin"), film editor Dede Allen (Oscar-nominated for "Dog Day Afternoon" and "Reds"), producer/writer/director James L. Brooks (Oscar-winning director for "Terms of Endearment" and Oscar-winning screenwriter for "As Good As It Gets"), and production designer Jeanine Oppewall (Oscar-nominated for "Pleasantville" and "L.A. Confidential").

Each screening featured an introduction by Hanson and a discussion and question-and-answer afterwards. As Hanson said, "The series resulted in a very interesting and eclectic group of movies; one French picture, one British, one Russian, one modern American picture and one American silent."

JANUSZ KAMINSKI

The first evening of the series (May 11) brought cinematographer Janusz Kaminski to UCLA's James Bridges Theater to present "My Name Is Ivan" (Andrei Tarkovsky, 1962). It was a unique opportunity to see this film. "The Archive staff did a tremendous job in being able to find this print for this screening," Hanson said. "It is the only 35mm print of 'My Name Is Ivan' in the United States."

After the screening, Hanson led off the discussion by asking Kaminski, "Why this film?" Kaminski, who is from Poland, answered: "I wanted to show people how movies used to be made, in this really slow pace, not necessarily story-driven (manner), a style that is almost never done anymore. I am just glad to be sharing this film. It is a very close movie to my life."

JEANINE OPPEWALL

For the second night's screening on May 16, Hanson invited production designer Jeanine Oppewall. Oppewall selected Jean Cocteau's poetic "La Belle et La Bete" (1946). Hanson posed the same question: "Why this film?" Oppewall, whose art background helped her during her career, answered: "The first time that I saw the movie I was completely taken with the animal metamorphosis. It reaches deep into the history of romantic love. No

one is totally good; the only person who is totally good is La Belle. This film is a perfect example of design. Everything is very strong."

DEDE ALLEN

Film editor Dede Allen, who took the art of film editing into new territory in a long career that includes such classics as "Bonnie and Clyde" and "The Hustler," had the spotlight on May 18. She talked about how she fell in love with the movies at a young age, citing how she and her mother often went to four or five a day. Her selection was a British film from the early 1960s, Tony Richardson's "Loneliness of the Long Distance Runner" (1962). Why? Because it featured "bold, innovative sound editing of a manner unknown in Hollywood features at that time," Allen said.

JAMES L. BROOKS

On May 23, Curtis Hanson introduced James L. Brooks, eloquently summing up Brooks' contribution to the moving image: "Arguably more than anyone else in either medium, James L. Brooks has worked in both television and feature films successfully--from "As Good As It Gets," "Terms of Endearment" and "Broadcast News" to television's "The Simpsons," "Rhoda" and "Taxi." Brooks' film selection was Bob Fosse's "All That Jazz" (1979). He commented: "I wasn't sure why I picked 'All That Jazz,' but I realized tonight that it came out at the time of the first picture I had anything to do with and it brings back the sense of inadequacy more than anything else... It is a transcendent piece of work. It hits me more now than it did then."

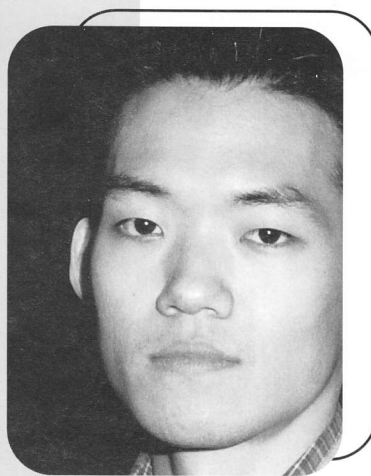
ROBERT DOWNEY, JR.

Closing night on May 25 featured Robert Downey, Jr., who has an upcoming role in Hanson's "Wonder Boys." Downey chose two films from Charlie Chaplin's career: "The Pawnshop" (1916), which had live musical accompaniment by Robert Israel, and "The Kid" (1921).

"Why Chaplin? Why 'The Kid'? Why 'The Pawnshop'?" Hanson asked.

Downey replied: "I have always been a Chaplin fan. I was probably 16 when I first saw 'The Pawnshop.' More so than anything else I identify with the way this man moves and the way this man represents humanity." Downey asked the audience how many were seeing a Chaplin film for the first time. More than half the audience raised their hands. Downey said he was pleased and excited that the evening brought out such numbers to experience Chaplin for the first time and expressed how gratifying it was to be able to assist in passing along a sense of Chaplin's film work to this and future generations.

And this is the Archive's ongoing mission as well.



First-time anime director Hiroiyuki Okiura ("Jin Roh") attended the film's screening at the Archive.

JAPANESE ANIME

by Brian Garrido

From May 8 to June 10, the Archive in association with the Japan Foundation presented an extraordinary animation film series

called "Samurai Cyborgs &

Outrageous Babes." This was the second installment of a two-part series on Japanese anime, focusing on the adult, techno-oriented aspect of the art form. (The first part took place in January and focused on children's anime.)

The opening night film was "Jin Roh," a brilliant piece of animation from first-time director Hiroiyuki Okiura. Before this directorial debut, his work had included animation supervision on anime classics such as Katsuhiro Otomo's "Akira" (1987) and Mamoru Oshii's "Ghost in the Shell" (1995). At the Archive's special sneak screening, Okiura received a standing ovation from the sell-out crowd.

The anime series also featured exciting new work such as "Cowboy Bebop" and "Blue Submarine No. 6" in their North American premieres. The former is a fast-paced, humor-filled Japanese television show, which will have a U.S. home-video release in late September.

In addition to grants from the California Arts Council and the City of Los Angeles Cultural Affairs Department, "Samurai Cyborgs & Outrageous Babes" was supported by Bandai Entertainment, Bandai Foundation and Playboy On-Line. The newly renovated Avalon Hotel in Beverly Hills generously donated hotel accommodations for Okiura's first-time visit to the United States.

DESERT ISLAND

by Brian Garrido



The Archive's continuing series "Desert Island" recently presented two Los Angeles icons—performance artist Luis Alfaro (left) and radio personality Tom Schnabel (right). Schnabel's favorite film was "Tampopo"—the world's only ramen-Western.

LUIS ALFARO

On April 13, performance artist and 1997 MacArthur Foundation "genius grant" 1997 recipient Luis Alfaro presented Pedro Almodovar's 1991 "High Heels." Almodovar, whose films are often wickedly campy, created a tongue-in-cheek melodrama about a TV anchor-woman nurturing an obsession with her flamboyant pop diva mother who abandoned her as a child.

Alfaro, whose work has been critically acclaimed by the *LA Weekly*, the *Los Angeles Times*, and the *New York Times*, said: "'High Heels' is my favorite, not only for the camp value, which there is plenty, but because of the relationship between the two women. Their relationship borders on the hysterical and I can find some equally funny correlation in my own life."

TOM SCHNABEL

On May 6, KCRW music programmer and DJ, renowned music writer, lecturer and all around nice guy Tom Schnabel presented Juzo Itami's "Tampopo" (1986). Itami assembled a hilarious, mouth-watering "Seven Samurai"-like adventure involving a collection of gourmands, grueling military drills and espionage.

Asked why he chose the film, Schnabel replied: "It's the only ramen-Western made; it pokes fun at samurai- and spaghetti-Westerns and humorously reveals many aspects of Japanese culture. I feel a particular affection for 'Tampopo' because I love this riotously funny, ingenious and often touching film, and also—sadly—because the director is no longer with us. Over a year ago director Juzo Itami took his life in the wake of a scandal, an early death which ended his creative life at mid-career. For me this makes the (film) even more precious."



THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- Building a broadly representative collection of motion pictures and broadcast programming.
- Rescuing our endangered moving image heritage through film and television preservation and restoration.
- Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- Supporting scholarly research, media production and publication.

ANNUAL MEMBERSHIP

in the Archive Council is at the following levels:

Preservation Circle
\$20,000 or more

Benefactor
\$5,000

Sponsor
\$2,500

Patron
\$1,000

The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

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DEVELOPMENT

ACADEMY FOUNDATION

The Academy Foundation has announced a \$15,000 grant to support the Archive's production of an electronic encyclopedia of moving image formats. This is an introduction to the technical aspects of the archival field, to be used in the new Moving Image Archive Studies program now being developed by the Archive, the Department of Film and Television, and the Department of Information Studies. The Academy Foundation is the charitable giving arm of the Academy of Motion Picture Arts and Sciences.

AFI CHALLENGE GRANT

The Archive has received a \$107,000 AFI Challenge Grant for Film Preservation to carry through to completion a number of urgent film preservation projects--representing the genres of historical epics, social dramas, comedies, romantic melodramas and literary adaptations. This is the final cycle of grants distributed to the nation's film archives by the American Film Institute in a six-year, three-part, \$1 million campaign for preservation funding.



John Ford's *"How Green Was My Valley"* (1941).

AMC FESTIVAL OF PRESERVATION

American Movie Classics (AMC) again demonstrated its commitment to film preservation with a three-day film festival from August 6-8. This year's festival was dedicated to a true American master--director John Ford. The centerpiece of the AMC festival was a newly restored version of *"How Green Was My Valley"* (1941). AMC provided funds to restore this classic film, and the work was done by the Archive and the Academy of Motion Picture Arts and Sciences Film Archive. Another high-profile UCLA-preserved film in the line-up was *"My Darling Clementine"* (1946). The proceeds of the AMC festival, as well as a fundraising auction of movie memorabilia held earlier, will be given to The Film Foundation, which in turn will distribute the funds among its member archives for film preservation.

CITY OF LOS ANGELES

For the millennium year 1999-2000, the City of Los Angeles Cultural Affairs Department has announced an award to support the Archive's continuing program of multi-cultural screenings. The City grant will help to fund retrospectives of Korean filmmaker Kim Ki-Young and Egyptian director Youssef Chahine, a look at Latin American cinema, an ambitious survey of musicals from throughout film history and around the world, and a series for children.

PACKARD HUMANITIES INSTITUTE

The Archive has recently been awarded a \$99,915 grant from the Packard Humanities Institute. This award will provide salary and benefits for several preservation staff positions during 1999-2000, as a similar one did in 1998-1999. The Packard Humanities Institute is headed by David Woodley Packard, and concentrates its work on archaeology and classics, education and film preservation.

CYRANO DE BERGERAC

Thanks to the generosity of new donor Myra Reinhard, who has given over \$35,000 to the project, the Archive is restoring "Cyrano de Bergerac" (Michael Gordon, 1950). This classic French stage play turned film won Jose Ferrer an Oscar for his moving depiction of unrequited love, and has been on the list of Archive preservation priorities for some time. Myra Reinhard has a long-standing connection to UCLA. She graduated with a degree in library science, and her son is an alumnus as well. Myra Reinhard is the president of Pepper Lane Properties in San Jose.



Frank Capra's "Lost Horizon" (1937).

SONY ENDOWMENT FUND

Sony Pictures Entertainment has made a donation of \$25,000 to the Archive's Sony Motion Picture Preservation Endowment. Funds from the endowment are used to provide operating support for the Archive's preservation program. The Archive and Sony Pictures have worked together on many preservation projects. Most recently, the Rita Hayworth star vehicle "Gilda" (Charles Vidor, 1946) has been completed. A beautiful new restoration of Frank Capra's "Lost Horizon" (1937) utilized technological innovations to improve both picture and sound quality. The resulting print was screened at the historic Orpheum Theater as part of the L.A. Conservancy's Last Remaining Seats film series in the summer of 1998, and again at the Archive's Festival of Preservation. New Sony-sponsored projects, "The Awful Truth" (Leo McCarthy, 1937) and "The Sideshow," a silent feature, are being researched.



Clara Bow in "The Plastic Age" (1923).

CLARA BOW: DISCOVERING THE "IT" GIRL

Thanks to the generosity of Hugh Hefner who invested in the project on the Archive's behalf, the Archive will have a stake in revenues from the sale and distribution of "Clara Bow: Discovering the 'It' Girl," a new video documentary on the silent movie actress. The hour-long biography of the "It" girl, narrated by pop star Courtney Love, was produced by Timeline Films. It debuted at a screening at the Los Angeles County Museum of Art on June 4, making a double bill with "The Plastic Age" (1923) which UCLA has preserved. The documentary then was seen by a wider audience on Turner Classic Movies on June 14, showing with "It" (1927), "The Wild Party" (1929) and "Down to the Sea in Ships" (1922).



OUT OF THE PAST, AND MORE

by Cornelia Emerson

Leading film restorationists from the United States and Europe found a forum in the Archive's public screening series "Out of the Past: Restoration Today," which ran from April 7 to June 2. During the past twenty years, film restoration has gone beyond the painstaking process of searching out and restoring missing footage or faded colors; it has become an integral element of appreciating older films—even some that are not so old.

The very concept of what is "original" has come to be challenged, as multiple versions of the same title may be "restored" to create director's cuts or to showcase new digital remastering techniques. With the development of improved film stocks, films can now be reconstructed to look and sound "better" than the originals, raising new ethical questions about the responsibility of restorationists to the past.

OUT OF THE PAST

"Out of the Past" was presented as a companion series to the course on moving image preservation and restoration taught by Dr. Jan-Christopher Horak, Director of Archives and Collections at Universal Studios. This course was taught as part of the new Moving Image Archive Studies program being developed by the Archive in partnership with the UCLA Department of Film and Television and the Department of Information Studies.

Horak introduced two preservation projects involving rare early films from Germany—"White Hell of Pitz Palu" (Dr. Arnold Fanck and G.W. Pabst, 1929) and "The Joyless Street" (G.W. Pabst, 1925), the latter of which he preserved at the Munich Filmmuseum. One of Europe's leading restorationists, Enno Patalas (formerly of the Munich Filmmuseum) discussed "The Cabinet of Dr. Caligari" (Robert Wiene, 1919) and "From Morn to Midnight" (Karl Heinz Martin, 1920). Jan Olsson of Stockholm University in Sweden presented a number of rare films, long considered lost, which he had recently rediscovered.

One of these was "The Cook" (Roscoe [Fatty] Arbuckle, 1918).

The American contingent was led by UCLA Preservation Officer Robert Gitt and Eric Aijala of YCM Laboratories, presenting "Louisiana Story" (1948) by the great documentarian Robert Flaherty. Steve Higgins, Curator in the Museum of Modern Art Department of Film and Video, introduced "Don Q, Son of Zorro" with Douglas Fairbanks (Donald Crisp, 1925). "The Toll of the Sea" (Chester Franklin, 1922), was presented by Paolo Cherchi Usai, Senior Curator of the Film Department at George Eastman House.

The need for restoration of even more recent titles was illustrated by Michael Friend, Director of the Academy of Motion Picture Arts and Sciences Film Archive, who presented "In the Heat of the Night" (Norman Jewison, 1967). To drive the point home, the film that most symbolizes the youthful rebellion of the 1960s—"Easy Rider" (Dennis Hopper, 1969)—has been recently restored through digital image restoration, a process described by Grover Crisp, Vice President of Asset Management and Film Restoration at Sony Pictures Entertainment.

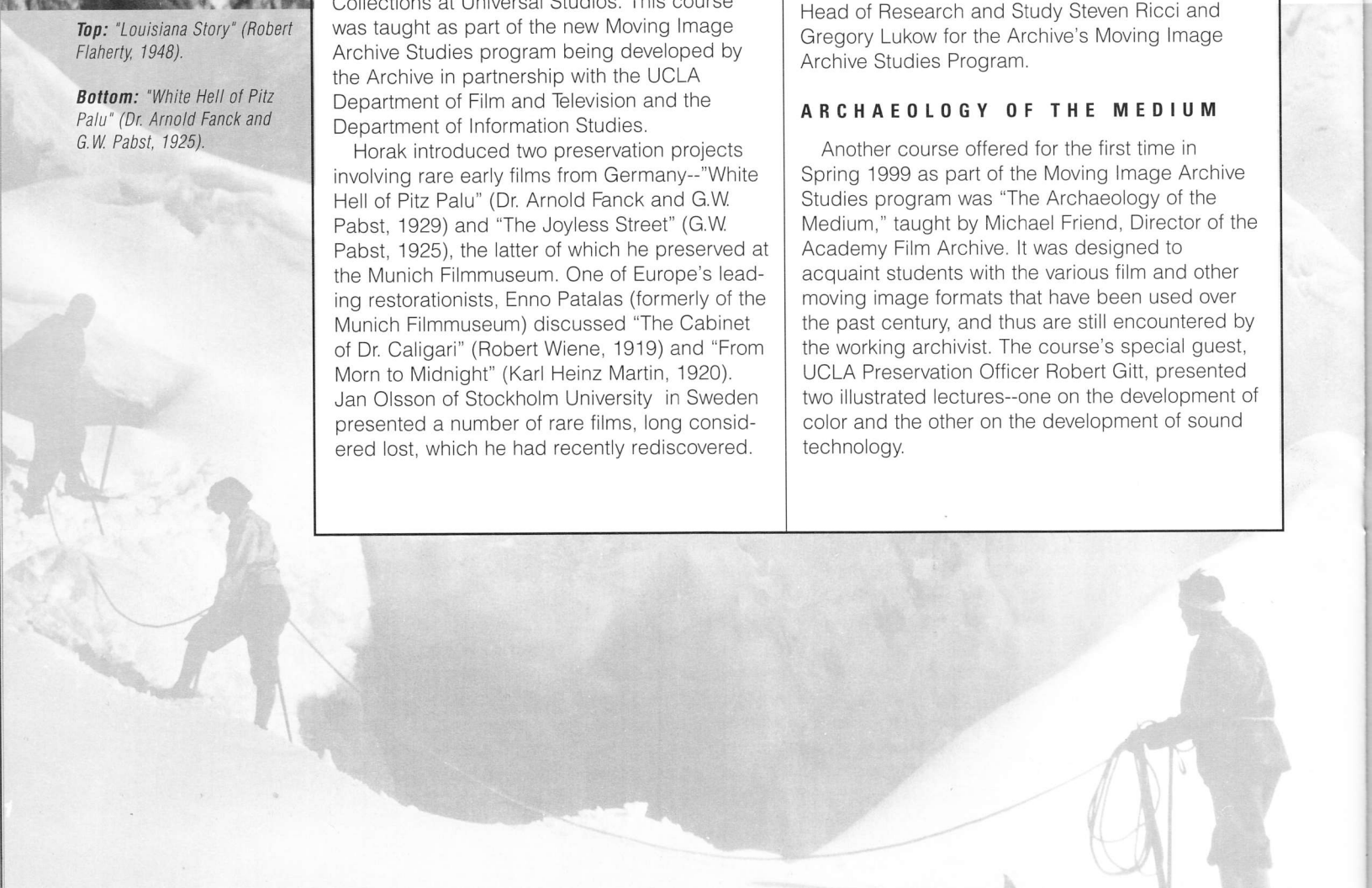
The "Out of the Past" series was curated by Head of Research and Study Steven Ricci and Gregory Lukow for the Archive's Moving Image Archive Studies Program.

ARCHAEOLOGY OF THE MEDIUM

Another course offered for the first time in Spring 1999 as part of the Moving Image Archive Studies program was "The Archaeology of the Medium," taught by Michael Friend, Director of the Academy Film Archive. It was designed to acquaint students with the various film and other moving image formats that have been used over the past century, and thus are still encountered by the working archivist. The course's special guest, UCLA Preservation Officer Robert Gitt, presented two illustrated lectures—one on the development of color and the other on the development of sound technology.

Top: "Louisiana Story" (Robert Flaherty, 1948).

Bottom: "White Hell of Pitz Palu" (Dr. Arnold Fanck and G.W. Pabst, 1925).



HAMPTON FILM COLLECTION REUNITED AT UCLA

by Donna Ross

As top bidder at a Butterfield and Butterfield auction on May 23, the Stanford Theatre Foundation re-established one of the largest private collections of early motion picture film under one roof. In 1987, the Foundation purchased the bulk of the collection originally owned by Silent Movie Theatre founder John Hampton, and deposited it with the UCLA Film and Television Archive. Twelve years later, the most significant of the remaining Hampton film prints have been re-integrated into the Stanford Theatre Foundation collection at UCLA, which now totals nearly 2,500 titles.

Some of the key titles in the recent acquisition include serials such as "Pearl of the Army" (1916) and "Plunder" (1923) starring Pearl White; "My Lady of Whims" (1925) and "Primrose Path" (1925) starring Clara Bow; "Lorna Doone" (1922) starring Madge Bellamy; "Second Fiddle" (1923) starring Mary Astor; and "Tillie's Punctured Romance" (1914) starring Mabel Normand.

David W. Packard, president of the Stanford Theatre Foundation, is an ardent fan and supporter of early cinema as a moving force in both exhibition and preservation. Since 1989 when

Packard opened the Stanford Theatre in Palo Alto, the nation's foremost revival house has screened some 1,200 silent and sound films from Hollywood's Golden Era. The Stanford Theatre Foundation also supports film preservation projects at UCLA and other archives.

The materials acquired at the auction will advance preservation efforts already underway. UCLA has begun preserving numerous titles already on deposit from the Foundation. Access to additional footage from the same source means that preservationists will be able to piece together the best remaining material for rare silents or produce superior quality prints of more recognizable titles.

"The Archive appreciates the Stanford Theatre Foundation's great generosity and leadership in the areas of film preservation and exhibition of classic films," said Robert Rosen, Dean of UCLA's School of Theater, Film and Television.

The Stanford Theatre Foundation has funded or helped to fund UCLA's preservation of a number of titles including "Romola" (1924), "The Plastic Age" (1926), "Morocco" (1930), "The Smiling Lieutenant" (1931), "Meet John Doe" (1941), "Life with Father" (1947) and "Joan of Arc" (1948).

SAVING THE SILENTS AT UCLA

by Cornelia Emerson

The National Film Preservation Foundation (NFPF) has received a \$1 million federal grant to preserve rare silent films, many of which have not been seen in complete form for more than 70 years. The UCLA Film and Television Archive will share this funding with the George Eastman House and the Museum of Modern Art. The grant requires a one-to-one match, and the NFPF is working with the archives to raise matching funds for the project. The award, announced at the White House by First Lady Hillary Rodham Clinton, is part of the Save America's Treasures program, a national initiative to preserve culturally significant collections and historic sites.

Fewer than 20% of American silent films survive—victims of chemical decomposition and human neglect. A quarter to a half of the remaining films held by the archives require preservation work in order to be seen by modern audiences. Since making these silent films available to the public is a key part of restoring them to their place in history, both a conservation print and an exhibition print will be created for each title in the project.

The UCLA Film and Television Archive has identified a number of important silent films in its collection to preserve as part of the Saving the Silents project. William Ince, a pioneer of the American film industry, is represented by five films, including "War on the Plains" (1912), the first Western made on the 101 Ranch and featuring a cast of Native Americans.

The grant will also allow UCLA to preserve in their entirety serials that thrilled early filmgoers with their exciting escapades—"The Adventures of Tarzan" (1921), "Plunder" (1922-23) and "Who Pays?" (1915)—as well as the surviving chapters of "Ruth of the Rockies" (1920).

The silent era boasted its own favorite stars, many now almost forgotten. Mabel Normand is represented by "Tillie's Punctured Romance" (1914) and "Molly O" (1921). UCLA will also preserve four feature films starring the "It Girl," Clara Bow—"Capital Punishment" (1925), "My Lady of Whims" (1925), "My Ladies' Lips" (1924) and "Poisoned Paradise" (1924). Additional feature titles, including several literary adaptations like "Lorna Doone" (1922) and "Uncle Tom's Cabin" (1927), round out the project.

Saving the Silents is one of 62 projects awarded a Save America's Treasures grant nationwide. Other American treasures receiving preservation support through this program include the Star Spangled Banner, Frank Lloyd Wright's Fallingwater and the Washington Monument. \$30 million in federal funds were distributed by Save America's Treasures in 1999.

The National Film Preservation Foundation is an independent nonprofit organization dedicated to preserving America's film heritage. Created by the U.S. Congress, the NFPF is the charitable affiliate of the National Film Preservation Board of the Library of Congress.

NEWS & NOTES

by Cornelia Emerson,
Jonathan Fahn and Rob Stone

MOTION PICTURE ACQUISITIONS

Director **Peter Weir** deposited prints of "The Truman Show" (1998) and "Gallipoli" (1981). Walt Disney Studios deposited a Paul Terry cartoon, "A Buggy Ride" (1926). A large collection of feature films on VHS cassettes was received from Delia Salvi. **Rob Reiner** deposited prints of most of his directorial efforts including "The American President" (1995), "Stand By Me" (1986), "When Harry Met Sally" (1989) and "This Is Spinal Tap" (1984). The **Sundance Collection** received prints from Miramax Films including "A Walk on the Moon" (Tony Goldwyn, 1999), "Chasing Amy" (Kevin Smith, 1997), "Sex, Lies & Videotape" (Steven Soderbergh, 1989), "Velvet Goldmine" (Todd Haynes, 1998) and "The Castle" (Rob Sitch, 1997). Nick Beck donated 16mm prints of some **British "quota" features** from the 1930s, with titles such as "Annie Leaves the Room" (Leslie S. Hiscott, 1933), "A Fire Has Been Arranged" (Leslie S. Hiscott, 1935) and "The Man in the Mirror" (Maurice Elvey, 1936). John Stovall and his brother Sherryl donated 16mm prints of rare Harry Carey, Jr. B-Westerns and John Wayne action programmers: "I Cover the War" (Arthur Lubin, 1937), "Aces Wild" (Harry L. Fraser, 1936) and "Rainbow Valley" (Robert N. Bradbury, 1935) among the titles. A collection of 16mm educational films was received from director **Joe Dante**. An anonymous donor gave the Archive dozens of theatrical trailers including the extremely rare "Revenge of the Jedi" trailer.

SCREENINGS

In February, the American Museum of the Moving Image presented "Swing Your Sinners" (1930) and "Snow White" (1933), both Fleischer cartoons. Also beginning in February, Archive prints were screened during the George Cukor Retrospective which ran through April at the **Stanford Theatre**. Some of the director's finest work including "A Bill of Divorcement" (1932), "Tarnished Lady" (1931) and "A Double Life" (1947) were shown. "My Man Godfrey" (Gregory LaCava, 1936), "The Scoundrel" (Ben Hecht and Charles MacArthur, 1935), "Holiday" (George Cukor, 1938) and "True Confessions" (Wesley Ruggles, 1937) were shown as part of a Screwball Comedy Series at the **Wisconsin Center for Film and Theater Research** also running February through April. "My Man Godfrey" was then screened by Chapman University, and again at the Plan B Cinematheque at the Center for Contemporary Arts of Santa Fe (New Mexico) during their Screwball Comedy Festival in April. On March 6, the Los Angeles County Museum of Art screened "Force of Evil" during their tribute to Julius Epstein. "Louisiana Story" (Robert Flaherty, 1948) was featured at the **National Gallery of Art** in Washington, DC on March 19. April was a busy month for screenings: The National Film Theatre (London) hosted a Harold Lloyd series, including "The Freshman" (Sam Taylor and Fred Newmeyer, 1925), "Speedy" (Ted Wilde, 1928), "Why Worry?" (Sam Taylor and Fred Newmeyer, 1923) and "Bumping Into Broadway" (produced by Hal Roach, 1919). Many of the same films were shown by **Film Forum** (New York) during their Harold Lloyd series. John Ford's "My Darling Clementine" (1946) and "The Village Blacksmith" (1922) were featured at the American Film Institute in Washington, D.C. The American Cinematheque in Hollywood hosted the First Annual Festival of Film Noir series using "Thieves Highway" (Jules Dassin, 1949), "Hell's Half

Acre" (John Auer, 1954) and "Desert Fury" (Lewis Allen, 1947) from the Archive's collection. The University of Iowa's Conference on Cinema and Popular Song featured three Vitaphone shorts: "Al Jolson in a Plantation Act" (1926), "Norman Thomas Quintette in Harlem-Mania" (1929) and "The Opry House" (1929). **Cinematheque Ontario** (Toronto) screened "If I Were King" (Frank Lloyd, 1928) and "Remember the Night" (Mitchell Leisen, 1940) during their Preston Sturges series. The Ernest Lubitsch retrospective presented by the Goethe Institute in Palermo, Italy included "Eternal Love" (1929), "The Love Parade" (1929), "Paramount on Parade" (1930), "The Smiling Lieutenant" (1931), "Broken Lullaby" (1932) and "One Hour With You" (Lubitsch with George Cukor, 1932). For May the Archive provided the **Academy of Motion Picture Arts and Sciences** with a Lubitsch film, "Passion" (1919), to be shown during their "UFA Posters, 1918-1943" exhibition. Pioneering animator Ub Iwerks was also featured during a May screening at the L.A. County Museum of Art of his cartoons, "Room Runners" (1932), "Techno-Cracked" (1933) and "The Brave Tin Soldier" (1934). "Becky Sharp" (Rouben Mamoulian, 1935) was shown on May 18 during the **National Film Registry** series at the Library of Congress. The Archive's own "Archive Treasures" programs featured "It's A Gift" (Norman Z. McLeod, 1934), "Los Angeles, Wonder City of the West" (James A. Fitzpatrick Traveltalk, 1935), "Hearst Metrotone News, Vol. 5, No. 300," and "Cracked Ice" (Frank Tashlin, 1938).

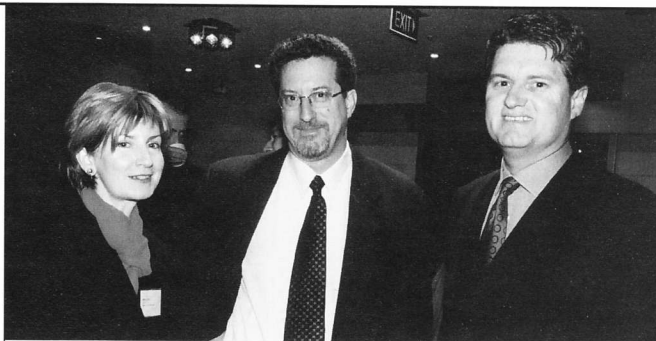
TELEVISION ACQUISITIONS

The Archive's television collection has added many treasures from television's rich history. From **Steve Lawrence** and **Edie Gorme** came 16mm kines of twelve episodes of "The Steve Lawrence Show" (CBS, 1965). From Family Theatre Productions, on Beta SP, we received ten religious specials broadcast between 1952-84 featuring James Dean, Grace Kelly, Loretta Young, Frank Sinatra, Bing Crosby and Helen Hayes. **Rob Reiner** provided 3/4" tapes of 183 episodes of the highly acclaimed CBS sitcom "All in the Family." From Alessandra Lopez Moctezuma came a number of **Spanish language programs** from the 1980s including "Hollywood Latino," "Desde Hollywood" and "Entre Amigos." TV director Shelley Jensen contributed VHS copies of: 22 episodes of "Amen" (1989-90); 105 episodes of "Brothers" (1984-89, Showtime); and twelve episodes of the Redd Foxx Showtimes starrer, "The Royal Family" (CBS, 1991-92). From the **Museum of Television and Radio** came three 16mm kinescope episodes of the "U.S. Steel Hour," (ABC, 1953-54), featuring Tallulah Bankhead as "Hedda Gabler." MGM, on 16mm kines, provided: twelve episodes of "Bobcats" (CBS, 1971); sixteen episodes of "Lottery" (ABC, 1983-84); one episode of "The Trials of O'Brien" with Peter Falk and Roger Moore (CBS, 1965); plus two TV movies: "In the Custody of Strangers" with Martin Sheen and Jane Alexander (ABC, 1982) and "Miracle On Ice" with Karl Malden (ABC, 1981). Anne Rittenhouse provided 16mm prints of "The Andy Williams Show" with Roy Rogers and Dale Evans (NBC, 1969); the TVM "The Adventures of Don Quixote" with Rex Harrison (CBS, 1973); the TVM "The Elevator" with James Farentino, Teresa Wright and Myrna Loy (ABC, 1974); and "The Third Girl From the Left" with Kim Novak and Tony Curtis (ABC, 1973). **Director J.D. Lobue** provided episodes of: "Soap" (ABC, 1979-80); "Newhart" (NBC, 1986); "The Fanelli Boys" (NBC,

1990); "Hail to the Chief" (ABC, 1985); "Herman's Head" (FOX, 1991-94); and "It's a Living" (ABC & syndicated, 1981-86). On 3/4" tapes, from the **American Film Institute**, came: 24 episodes of "Bridget Loves Birney" (CBS, 1972-78); 41 episodes of "Carter Country" (ABC, 1977-79); 65 episodes of "Hardcastle and McCormick" (ABC, 1983-86); 49 episodes of "Hazel" (NBC, 1961-65); 90 episodes of "WKRP in Cincinnati" (CBS, 1978-82); and 26 episodes of "Wild Bill Hickok" (syndicated, 1951-58). From Randy James came 16mm kinescopes of game shows from the 1950s featuring his father **Dennis James**, such as "Chance of a Lifetime," "Two for the Money," "The Name's the Same" and "High Finance." From NATAS, the Archive received, on 3/4" & VHS tapes, 209 programs featuring the nominees and winners of the "25th Annual Daytime Emmy Awards." And finally, from Turner's Environmental Division, on Beta SP tapes, came 16 programs of the 1997-98 Jane Fonda-hosted series, "People Count," which explores what is being done around the world to preserve the Earth's environment.

COMMERCIAL SERVICES

The Commercial Services division continues to provide and license archival newsreel footage from the **Hearst Metrotone collection**, which has been seen regularly on a number of network, cable and syndicated television shows such as: "Access Hollywood," "American Justice," "ESPN's Greatest Athletes of the 20th Century," "Hard Copy," ABC's "20/20" and "Nightline," E's "Mysteries and Scandals," "Celebrity Profile" and "True Hollywood Stories," PBS's "Nova," "Entertainment Tonight," "Oprah," "Roseanne," NBC's "Dateline" and "Today Show," "Unsolved Mysteries," VH-1's "Behind the Music" and "Legends," CBS's "Sunday Morning" and "48 Hours," Comedy Central's "South Park" and "The Man Show," and CNBC's "In Profile." The tragic death of **John F. Kennedy, Jr.** was one of hundreds of stories covered by news programs seeking historical footage. Programs included: "The NBC Nightly News with Tom Brokaw," "The CBS Evening News with Dan Rather," PBS's "NewsHour with Jim Lehrer," ABC's "World News Tonight with Peter Jennings," and numerous other shows on cable services like MSNBC, CNN and FNC. Locally, **KCET** licensed footage for its "California's Gold" program and "Visiting with Huell Howser." Commercial Services continues to assist the popular A&E program "Biography" with footage provided for shows on Barbara Hutton, Tony Randall, J. Edgar Hoover, Pat Nixon, Charles Atlas and Harold Robbins. Lifetime's "**Intimate Portrait**" series used footage on Tyne Daly and Lindsay Wagner. MTV's "BIOrythm" program licensed Emmy footage on Chris Rock. Greystone Communications searched our archival footage on correctional facilities for its ongoing History Channel documentary series, "The Big House." HBO Sports tapped our vaults for footage for the documentary, "Cosell: Telling It Like It Is." Labrador Films, Ltd. (UK) licensed footage on Orsen Welles for the upcoming film "RKO 281" about the making of "Citizen Kane." TCM received assistance on a documentary piece on Norma Shearer. **Fox Sports** licensed footage on Tiger Stadium for a retrospective on the 87-year-old Detroit sports landmark, which will close its doors forever after this baseball season is over. Commercial Services also went global helping clients find footage for the BBC, London Weekend Television, Ideale Audience in France, NHK Japan and Global TV Japan.



The Archive's Head of Research and Study Steven Ricci, with Ruth Jones (Chief Executive, Australian Film Institute) and Hon. Peter McGauran (Federal Minister for the Arts and Centenary of the Federation) at INFOG99 Conference in Melbourne.

TRAVELS

In April, Head of Research and Study **Steven Ricci** was in Madrid to attend the 55th FIAF Congress, as well as the Executive Committee meeting in the days immediately before. During the Congress, he was elected FIAF Treasurer, one of three senior executive posts in the organization. In July, Ricci gave the keynote address at the INFOG conference in Melbourne, Australia. Later, he made presentations to Screen Sound Australia in Canberra and at the Australian Film, Television and Radio School in Sydney. Curator **Edward Richmond** attended the Association of Moving Image Archivists (AMIA) meeting in Montreal in March, and in June represented AMIA at the National Film Preservation Board meeting in Washington, D.C. Cataloging Supervisor **Martha Yee** was in Toronto in March for a planning meeting for a project to develop an international manual of archival description; later that month, she delivered a paper at the Music Library Association meeting in Los Angeles. In August, Yee delivered a paper at the International Federation of Library Associations meeting in Bangkok, Thailand. In April, **Gregory Lukow** traveled to Athens, Georgia to participate in an AMIA initiative to plan a national symposium and publication project on local television preservation. ARSC Manager **James Friedman** went to Las Vegas for the National Association of Broadcasters Convergence/ Marketplace, a trade event covering the convergence of broadcasting, communications and multi-media.

STAFF NOTES

The Archive has seen a number of staff changes in the past few months—including the arrival of **Timothy Kittleson** as Director (see story on page 3). The Assistant Archivist of the Motion Picture Collection, **Donna Ross**, has a new job as Programs and Projects Coordinator; while **Rob Stone** has moved from Commercial Services to take her former position. The Archive also welcomed several new staff members. UCLA Film and Television Ph.D. candidate **Jennifer Holt** has replaced Cynthia Felando as Programming Assistant; Cynthia is now a programmer at the Santa Barbara Film Festival. Recent UCLA graduate **Michael Chong** has started work as an Accounting Assistant; and UCLA graduate **Marla Watson** has joined the staff as the Television Collection Assistant. **Amy Witcher** is a new Film Preservation Assistant, replacing Matt Langdon. **Eric Benson** and **Nancy Myself** have begun work as Collection Services Assistants, replacing Gary Demirdjian and Martin Javier; **Alison Gang** is Client Services Coordinator in Commercial Services. Good luck to all in their new positions.

ARCHIVE PLAYS THE ALEX



Cary Grant and Katharine Hepburn in "Holiday" (George Cukor, 1938).

A quintet of Archive-preserved films captivated audiences at the Alex Theatre in Glendale from August 4-8. Built in 1925 as a grand vaudeville venue, it later became a first-run movie palace—one of the grandest in the nation. The 1460-seat theater was renovated in 1993, and is operated by the non-profit Alex Film Society. The Archive films shown were "Hell's Angels" (Howard Hughes, 1930), "Holiday" (George Cukor, 1938), "My Man Godfrey" (Gregory La Cava, 1936), "The Quiet Man" (John Ford, 1952) and the action-packed silent "The Sea Hawk" (Frank Lloyd, 1924).

IN THE WORKS: NATIONAL TELEVISION AND VIDEO PRESERVATION FOUNDATION

by Gregory Lukow

In 1999, the UCLA Film and Television Archive took on an important role on behalf of the entire moving image archive community when it began collaborating with the Library of Congress and the Association of Moving Image Archivists (AMIA) in the effort to establish the National Television and Video Preservation Foundation (NTVPF). This new foundation will be an independent, nonprofit organization dedicated to the cause of preserving our television heritage. It will fulfill a long-standing need by raising private funds and providing grants to support preservation projects at institutions with television and video collections throughout the United States.

The creation of this foundation was the key funding recommendation in the Library of Congress' landmark report, "Television and Video Preservation 1997: A Study of the Current State of American Television and Video Preservation." In partnership with the Library and AMIA, the Archive is currently working to prepare the foundation's articles of incorporation, constitute its founding board of trustees and develop a business plan. The goal is to establish the new foundation in 1999 so it can begin operations in early 2000.

The primary mandate of the NTVPF will be to solicit and accept funds expressly for American television and video preservation, and to award these funds to public archives through a grant application system. The full range of archival activities will be supported, including physical preservation, storage, cataloging, and public and educational access. The foundation will also conduct outreach activities to increase awareness of the value of television and video as national resources and the importance of saving these materials as an integral part of our cultural heritage. In doing so, it will foster cooperation and collaborative projects between the archives and private sector producers.

In addition to historic television, the foundation will support the acquisition and preservation of more contemporary production emerging from the dramatic expansion and convergence of the cable, online, interactive and telecommunications industries. While the case for classic television is clear, the preservation of other kinds of video is no less important. The foundation will support the preservation of many types of electronic moving images that have no direct relationship to television, including community-based documentaries and educational videos, video art, online-based production, and even significant home video collections.

The National Television and Video Preservation Foundation will parallel the work of the National Film Preservation Foundation (NFPF), which since its establishment in 1997 has raised impressive levels of new support for the film archival community. In many ways, film, television and video preservation are already inseparable in archival practice, and are certain to converge even more in the years ahead. The new National Television and Video Preservation Foundation will consult closely with the National Film Preservation Foundation to ensure that activities of the two organizations are complementary and mutually supportive. Wherever possible, the NTVPF will collaborate with the NFPF to ensure that the full range of the nation's moving image heritage—whether recorded on film, video or new technologies; whether projected, broadcast or otherwise accessed—will be preserved for future generations.

To preserve this heritage, the National Television and Video Preservation Foundation will need the active support of individuals and organizations in the creative, archival and academic communities. For additional information, please contact the UCLA Film and Television Archive at 310-206-4966 or email glukow@ucla.edu.

Robert Rosen, continued from page 2

- The Archive must invent innovative and principled practices that mediate the copyright concerns of the entertainment industry and the research, teaching, and access goals of the university community. We must be responsive to the multiple and at times conflicting requirements of artist rights, copyright, and the more generalized rights of the culture.
- Preservation and access must be conceived as mutually supportive objectives: to preserve without access is dead storage, but to use without assuring preservation is irresponsible.
- As preservationists we must have the flexibility to embrace moving image media in its many different guises: as art form, historical document, cultural artifact, social force, market commodity, personal memory. By implication the primary criteria for acquisition and preservation becomes humility: a disinclination to foreclose the possibility for a broad diversity of users to find their own value in a film or television production.
- As a general guideline the Archive should be radical and innovative in adopting new media technologies, particularly in the realm of access to the collections, but conservative and skeptical in applying them prematurely to the realm of preservation.
- Film and television exhibition should be user-friendly to the Los Angeles community in its broadest diversity by reflecting differences in cultural background, ethnicity, industry-related status, social class, age, gender, and sexuality.
- In relating to sister cultural institutions, the Archive should be ecumenical in spirit and discourage self-defeating competitive practices.
- Partnerships and sponsorships are essential to the Archive's well-being. In bringing together supporters from university, government, the private sector foundations and philanthropic individuals, our relationships should be based on clearly defined objectives, mutual respect, and artistic integrity.

Robert Rosen, Dean
School of Theater, Film and Television

GEFFEN PLAYHOUSE

The Geffen Playhouse, located at 10886 Le Conte Avenue in Westwood Village, has just announced its upcoming fourth season. Gilbert Cates is Producing Director. For more information, please call the box office at 310-208-5454.

Uncle Vanya by Anton Chekhov
directed by Michael Langham
October 8-October 31
(Previews begin September 28)

It Ain't Nothin' But the Blues
by Charles Bevel, Lita Gaithers,
Randal Myler, Ron Taylor and
Dan Wheelman; directed by
Randal Myler

November 21-December 19
(Previews begin November 13)

Wit by Margaret Edson
directed by Derek Anson Jones,
starring Kathleen Chalfant
January 26-February 20
(Previews begin January 18)

Mizlansky/Zilinsky by Jon Robin Baitz
Directed by Nicholas Martin
March 29-April 23
(Previews begin March 21)

To be announced
May 24-June 18
(Previews begin May 16)

UCLA FILM AND TELEVISION ARCHIVE STAFF

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Ronda Burrell, Assistant Administrative Coordinator
Michael Chong, Accounting Assistant
Cornelia Emerson, Development and Public Affairs Officer
Brian Garrido, Public Affairs and Sponsorships Coordinator
Rene Ota Hernandez, Administrative Coordinator
Timothy Kittleston, Director
Brenda Pierce, Archive Accountant
Edward Richmond, Curator
Donna Ross, Programs and Projects Coordinator
Warren Thomson, Senior Administrative Analyst

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Susan Wester, Cataloging Assistant
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Dan Einstein, Television Archivist
Rosa Gaiarsa, Collection Services Manager
Charles Hopkins, Motion Picture Archivist
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Anatoly Niman, Assistant Collection Services Coordinator
Rob Stone, Assistant Archivist, Motion Picture Collection
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Associate Editors	Jonathan Fahn, Rob Stone
Contributors	Brian Garrido, Cheng-Sim Lim, Gregory Lukow, Donna Ross
Designer	Anne Coates

WINTER PROGRAMS

By Cheng-Sim Lim



Fred MacMurray and Barbara Stanwyck in Billy Wilder's "Double Indemnity" (1941).

BILLY WILDER RETROSPECTIVE

January 13-27, 2000

This 27-film retrospective of Billy Wilder's American films, saluting the master of the double-entendre and sardonic wit, is co-presented by the Archive and the American Cinematheque. The Archive will focus on Wilder's screenwriting and his partnership with Charles Brackett and I.A.L. Diamond, while the Cinematheque will focus on Wilder the director. Films screening at the Archive include "Ball of Fire" (1941), "Some Like It Hot" (1959), "Double Indemnity" (1944), "The Lost Weekend" (1945, for which Wilder won an Oscar for writing and directing) and "Sunset Boulevard" (1950, for which Wilder won an Oscar for the screenplay). The series will open with a gala tribute to the legendary writer-director at the Academy of Motion Picture Arts and Sciences. The Archive's series is sponsored by Dini and Les Ostrov. With in-person appearances.

CLAUDE CHABROL: INNOCENTS WITH DIRTY HANDS

January 20-February 5, 2000

This series will present highlights from the formidable career of the French New Wave director and one of the key figures of world cinema. Films in the series include "Le Boucher" (1970), "Wedding in Blood/Les Noces Rouges" (1973), "Inspecteur Lavardin" (1986), "Betty" (1992), "L'Enfer" (1994) and an interview with the director entitled "Claude Chabrol or the Entomologist" (1990).

CONTEMPORARY LATIN AMERICAN FILM

January 29-February 6, 2000

Now in its sixth year, this annual series presents some of the finest examples of contemporary filmmaking from Latin America. The selection features works by established directors and emerging talents, as well as documentaries and experimental films.

THE WORLD AND ITS MUSICALS

February-March 2000*

The Archive will be celebrating the new millennium with a historic series showcasing approximately 80 musicals from around the world, from the silent era to the present. The musical journey includes films from Asia, Europe, Latin America and a sidebar of U.S. musicals chosen by Hollywood's movers and shakers. With in-person appearances. (*This series will continue through Fall 2000.)

SPIRIT AWARDS SCREENINGS

February-March 2000

The Archive joins with the Independent Feature Project/West (IFP/West) to present the ten films nominated for the 2000 Spirit Awards in the Best Feature and Best First Feature categories. The Spirit Awards honor achievement in American independent film.

ALSO:

Academy/Contemporary Documentaries
Archive Treasures
Desert Island Movies
KidsFlicks
Silents
Sneak Preview

Archive Website

Want to learn more about the Archive? Visit the Archive Website for information on our vast collections, information on doing research, links to other valuable film resources, and our current screening schedule. The site is found at <<http://www.cinema.ucla.edu/>>.

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